This course will examine the construction of horror over the past 200+ years, since Mary Shelly’s early 19\textsuperscript{th} century text, \textit{Frankenstein: or, the Modern Prometheus} and moving forward to the postmodern horror film, such as George Romero’s \textit{Night of the Living Dead}. We will begin our theoretical studies with Noël Carroll’s \textit{The Philosophy of Horror} and continue to theoretically examine how horror studies exposes pointed intersections of gender, class, and critical race studies.

\section*{Course Goals}

1. Identify and analyze the major themes and master the language of horror theory texts.
2. Identify and analyze how race, gender and class complicate horror theory and texts.
3. To establish and develop a critical point of view that can be clearly and sensibly articulated in written and oral formats.
4. Critically analyze horror texts using multiple secondary sources in MLA format.
5. Research and evaluate the quality of textual criticism.
6. Research, compose and present an in-depth presentation of a chosen horror theory and/or text.

\section*{Course Texts}

\textbf{Novels and Short Stories:}
\textit{Various Stories}, Edgar Allen Poe  
\textit{Frankenstein or The Modern Prometheus}, Mary Shelley  
\textit{The Best of H.P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre}, H.P. Lovecraft  
\textit{The Living Blood}, Tananarive Due  
\textit{Salem’s Lot}, Stephen King  
\textit{The Walking Dead}, Robert Kirkman

\textbf{Theory:}
\textit{The Philosophy of Horror: Or, Paradoxes of the Heart}, Noël Carroll  
\textit{The Horror Film}, Peter Hutchings  
\textit{Men, Women, and Chainsaws: Gender in the Modern Horror Film}, Carol J. Clover  
\textit{Pretend We’re Dead: Capitalist Monsters in American Pop Culture}, Annalee Newitz

\textbf{Films:}
\textit{Nosferatu} (1922), dir. F.W. Murnau  
\textit{Psycho} (1960), dir. Alfred Hitchcock
Night of the Living Dead (1968), dir. George Romero  
Blacula (1972), dir. William Crain  
The Exorcist (1973), dir. William Friedkin  
Sugar Hill (1974), dir. Paul Maslansky  
Texas Chainsaw Massacre (1974), dir. Tobe Hooper  
Halloween (1978), dir. John Carpenter  
I Spit on Your Grave (1978), dir. Meir Zarchi  
Friday the 13th (1980), dir. Sean S. Cunningham  
A Nightmare on Elm Street (1984), dir. Wes Craven  
Aliens (1986), dir. James Cameron  
Dumplings (2004), dir. Fruit Chan

**Grade Distribution**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Reflection Papers</td>
<td>20%</td>
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<tr>
<td>Annotated Bibliography</td>
<td>10%</td>
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<tr>
<td>Presentation</td>
<td>20%</td>
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<tr>
<td>Participation</td>
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<tr>
<td>Final Exam</td>
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<td>Final Paper</td>
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<td>Final Grade</td>
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**Reflection Papers**

Too often, when we read the words on a page we do not fully integrate that new information into our existing knowledge structure, and so we fail to gain new understanding of the world around us. Research in cognitive science and learning tells us that “deep learning” requires that the learner reflect on new knowledge and create personal meaning from it.

To help us reflect more deeply on readings in this course, we will use reading reflections. These reading reflections are designed to help the reader engage with the material in a deeper way, and to construct new meaning from it. The reflections also have the advantage of providing me with detailed information about your learning in this course. This not only helps guide my daily preparation of course activities, but also helps connect us as a community of learners.

You will write six (6) reading reflection papers. These papers should be 2-3 pages in length and must be turned in electronically via Blackboard Assignment Box by 10 a.m. the morning of class. You decide which six classes you wish to write responses for, but they must be days in which readings/film are due. It is your responsibility to keep track of your responses. This is meant to be an activity that allows you to digest and process everything you have read over the past week. This also prepares you for group and class discussion.

Your response must clearly indicate careful reading and thoughtful reflection. After completing the reading/viewing assignment, respond to the following questions:
1. What is the main point of this reading?
2. What information did you find surprising? Why?
3. What did you find confusing? Why?

What is the Main Point?
Reading assignments often contain a lot of information. What is the main concept that the author is trying to get across? This may, or may not, have been explicitly stated in the reading. Why did the author choose to emphasize this point, and not some other? Your response is not a summary of the chapter, but an analysis of it in a way that creates new meaning for you.

What is Surprising?
Your response to this question should be reflective. Did you learn something that is in conflict with your previous notions of the world? Did something make you feel uncomfortable? Did you learn something that fascinates you in a way that you didn't expect? How does this new knowledge connect with material in other courses, or with other parts of your life? Responses must also clearly explain “why.”

What is Confusing?
Responses to this question require careful reading and reflection; it is only through the process of reconciling new information within our existing knowledge structure that we become aware of inconsistencies, or “gaps” in our understanding. Responses to this question should be specific and actionable—that is they should outline a clear path to understanding. Responses must also clearly explain “why.”

Rubric for Evaluation
10 points Responses to the questions are labeled and clearly indicate careful reading and deep reflection. Responses submitted by 10 a.m.
5 points Responses are not specific, do not clearly indicate reflection, or are submitted soon after (by 12 p.m.) deadline.
0 points No response, or response submitted more than one class period late.

Viewing Films
Unless otherwise noted, all films must be viewed BEFORE class begins. All films for the course are available on Blackboard under Course Contents. Click the gray arrow to the right of the film. A box will appear with a stable url. Cut and past this address into a blank address box, the movie will appear momentarily. If you have an Apple, you will have to download the Flip 4 Mac application. Please test your ability to view films as soon as possible. It is your responsibility to ensure that you can view the film before class. All films are also available on Reserve at the UTSA Library.

Class Organization
Please come to class on time and prepared, having read all assignments and viewed the films listed as due for the day. Also, come to class ready to speak and move
around the classroom! We will do lots of small and large group discussion and everyone is expected to enthusiastically participate!

**Participation**

Being an active participant is an important component of the grade for this course. A literature classroom is not a place where one simply sits passively and takes notes; you will be sorely disappointed if you expect that. I expect everyone to engage enthusiastically with the readings/viewings (even the ones you don't like!) This means: coming to class having carefully read or viewed the assigned material and being ready and willing to talk about it, in class and in small groups. You will get so much more out of this course, and it will be a lot more fun if you are fully here with us.

**Final Paper Abstract**

You will turn in an abstract or proposal of your ideas for your final paper. You must also include thesis statement. This does not lock you into this idea, but it establishes a topic of research for your annotated bibliography and, later, your final paper. This will also provide me with a solid idea of how to guide you through the process of writing your final paper.

**Class Presentation**

You will lead the class discussion for one a text of your choosing. You must meet with me two weeks BEFORE your presentation. You will prepare a handout for the class that will include the following:

1. History of the chosen text
2. Socio-cultural Context of the chosen text
3. Critical framework and context of the chosen text
4. Annotated bibliography (3-5 critical works) centering on the chosen text and/or major themes
5. Five in-depth discussion questions centering on the major themes of the chosen work

Finally, you will chose one critical article for the class to read in addition the week's text that you will refer to/use throughout your presentation. You are responsible for printing this work out and passing it out to the class the week BEFORE your presentation.

**Annotated Bibliography**

An annotated bibliography is a bibliography that includes brief explanations or notes for each reference. This is to aid in your research for your final paper ensuring you are on the right track before you turn in your finished final paper. This also aids in your assessment of the adequacy of your research materials. Each entry will be in MLA format and contain a summary and evaluation of the worth of the article/chapter/book to your paper's stated thesis. You will research and compile a four to five (4-5) page annotated bibliography. I will provide more specific information at a later date.
**Final Exam**
The final exam will take place on the last day of class. My exams are composed of any mixture of three question types: identification, short answer and essay. Please note that my exams are rigorous but there are no tricks involved. I want you to do well on this exam, but it will take hard work. There will be an in-depth review session before the exam. Course exams are taken individually and they are not open book.

**Final Paper**
You will critically analyze two different texts class in a 20-25 page paper. I will provide more specific information at a later date.

**Late Paper Policy**
I prefer to have all papers turned in to me on time. Unfortunately, I do realize that life happens. I have instituted a strict policy for turning in a paper past its due date. I must have 24 hours notice if your paper will be late. Your grade will decrease by one letter grade each day it is late. I will not accept a paper after three (3) days. You may only use this service once during the semester, so choose wisely.

**Absence Policy**
Class attendance is mandatory. You are expected to arrive promptly and there are no early departures. Three tardy arrivals count as one absence. If you decide to leave class early, it will count as an absence. If you miss more than three classes, your final grade will be drop one whole letter grade (e.g. your final grade of a B will drop to a C). If you miss more than four classes, you will receive an F as your final grade. All absences count towards this number, both excused and unexcused. I do not distinguish between the two. Yes, I am anal about this.

**Classroom Policies**
To be decided by the class on the first day. What policies should we have toward the following:
- Classroom Decorum
- Group Work
- Good Citizenship in Class
- Discussing Complicated Topics

**University Academic Dishonesty Policy**
Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, and the submission for credit of any work or materials that are attributable in whole or part to another person. Plagiarism is using someone else’s words or ideas
without acknowledging the source. It is essentially stealing. Don’t do it. Any student who commits an act of scholastic dishonesty is subject to discipline. Unpleasant, painful, and potentially embarrassing happenings shall ensue. Outside sources you consult for assignments in this course (including your papers and your discussion leading material) must be properly cited in MLA style. If at any time you have any question whatsoever about how to attribute something, or even when to attribute something, *please, please, ask!* Which leads me to...

**Office Hours/Email**

My office hours are listed above. During those times, you will find me in my office waiting to help you. Please do not hesitate to come by with concerns about your writing or the class, or if you just want to discuss the readings. You won’t need an appointment during that time; however, if you’d like to make one I’d be glad to do so. Remember, I’m here to help you, so don’t be shy about stopping by!

Everyone will have a conference with me in early March to discuss the final paper project.

You are also welcome to email me with concerns or questions, with one condition: **do not expect a same-day response after 9 PM.** Late night inquiries will be handled sometime the next day.
<table>
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<tr>
<th>Course Schedule*</th>
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<tbody>
<tr>
<td>January 19</td>
<td>First Day of Class</td>
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<tr>
<td><strong>January 26</strong></td>
<td><em>The Philosophy of Horror</em></td>
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<td>Introduction – Chapter 2</td>
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<td>February 2</td>
<td><em>The Philosophy of Horror</em></td>
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<td>Chapter 3 - End</td>
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<td><em>The Best of H.P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre</em>* <strong>Presenter:</strong></td>
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<td>February 9</td>
<td><em>Frankenstein</em></td>
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<td><strong>Presenter:</strong></td>
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<td>February 16</td>
<td><em>Salem's Lot</em></td>
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<td><em>Nosferatu</em> (1922)</td>
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<td><strong>Presenter:</strong></td>
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<td><em>Sugar Hill</em> (1974)</td>
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<td><strong>Presenter:</strong></td>
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<tr>
<td>February 16</td>
<td><em>The Horror Film</em></td>
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<td>First half of Text</td>
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<td><strong>Presenter:</strong></td>
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<td><em>Psycho</em> (1960)</td>
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<td><strong>Presenter:</strong></td>
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<td><em>The Exorcist</em> (1973)</td>
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<td><strong>Presenter:</strong></td>
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February 23  
*The Horror Film*  
Second half of Text  
Presenter:

*A Nightmare on Elm Street* (1984)  
Presenter:

*Friday the 13th* (1980)  
Presenter:

March 1  
*Pretend We’re Dead: Capitalist Monsters in American Pop Culture*  
Introduction – Chapter 3  
Presenter:

*Night of the Living Dead* (1968)  
Presenter:

March 8  
*The Living Blood*  
Presenter:

**FINAL PAPER ABSTRACT DUE!**

March 15  
**SPRING BREAK!!!**

March 23  
*Men, Women, and Chainsaws: Gender in the Modern Horror Film*  
Introduction, Chapter One, & Chapter Three  
Presenter:

*I Spit on Your Grave* (1978)  
Presenter:

*Texas Chainsaw Massacre* (1974)  
Presenter:

*Halloween* (1978)  
Presenter:

March 30  
Creed, Barbara. “Horror and the Monstrous-Feminine: An Imaginary Abjection”  
Williams, Linda. “Film Bodies: Gender, Genre and Excess”  
Presenter:
*Aliens (1986)*
Presenter:

**ANNOTATED BIBLIOGRAPHY DUE!**

April 5  
*The Walking Dead* (comic book AND television series)  
*We will watch the first episode from the television series*  
In-Class Viewing

Does horror work on television?  

**REVISED ABSTRACT DUE!**

April 12  
Benshoff, Harry M. “Blaxploitation Horror Films: Generic Reappropriation or Reinscription?”

Excerpt from *Horror to the Extreme: Changing Boundaries In Asian Cinema* (2009)  
Presenter: Sam

*Blacula* (1972)  
*Sugar Hill* (1974)  
*Dumplings* (2004)

April 19  
*Final Exam Review*  
**ROUGH DRAFT DUE!** - Draft Workshop

April 26  
**FINAL EXAM**

May 10  
*FINAL PAPER DUE! by 12:00 p.m. (hard copy form only)*

*Schedule is subject to change*